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[The Dance of Nuklemim]

are ministered from their path. The *Sukwitai* also call help reputedly, a further deterrent to the inquisitive. Alder and birch trees are selected and the hewers start to work. When one a tree falls, one of the party calls out:

Kwa . . .

This meaningless ejaculation, spoken as if by X, has the virtue of causing the tree to fall gently. The logs are cut into sections and as many provided as will be needed, since it is contrary to *Sucitai* custom for more than one trip to be made for wood. Towards dusk the curtain rotors, each carrying a burden by means of a tump-line across the forehead. The wood is laid softly on the floor, for it would be a great insult to throw it down roughly. Meanwhile hewers are summoning the *Sukwitai* with a call of:

Nuxtsiling Sukwitai.

X has long since consulted his relatives on the one hand and the members on the other, concerning the number of masks to be used, and the beings to be portrayed. A mask of *Sucitaiakum* is prepared for every *Sucitai* dance, but with this exception there is no uniformity in the representations. A mask always shows his patron, as well as any beings intimately connected with him. Thus X must have a mask of Nuklymem, many of his passengers, and the supernatural beings who meet him at the mouth of the river. A pattern must be given to the carver of every mask, hence their actual number depends upon the expenditure X and his relatives are willing to make.

At dusk the *Sukwitai* are summoned by the hewers. X is with the members behind the fire and he bends their advice as to the best carpenter for any special mask. When all have assembled X holds up one of the blocks of wood, calls on one of the *Sukwitai* by name and says:

"For Nuklymem," or whatever may be the figure required.

As the carpenter comes forward to take the billet the hewers call out:

"Pay attention to him," and as the carpenter takes the wood, X calls out at the top of his voice, *ewe* . . .

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to discuss the event and lay plans for the future, but as it is 575 • 796 •
now daylight they too soon retire to sleep.

The *kwicutem* ceremony resembles a double *kwiat* rite since it comprises two sets of four days and nights. The one on which X's stomach was cut is considered to be *kwiatsmem*. Accordingly, the heralds call the *kwakwiat* to X's house early on the afternoon following and the regular ritual of *nuxnitalap* takes place. Some of the younger men are at once sent to the forest for wood to be made into more masks but, with the love of drama typical of the *kwakwiat*, it is assumed that X himself is too feeble to accompany them. Accordingly his power is transferred to a substitute by means of the frenzied beating of sticks and repeated cries of *hoip*. On the return of the wood collectors, who carry their burdens as usual on tump-lines and set them down carefully, this power is restored to X in the same manner. The work of making the masks is now allowed. For *kwicutem*, and several other *kwiat* rites hereafter to be described, the dancer is entitled to show as many of the beings in the Bella Coola pantheon as he desires. Consequently if X is wealthy and wishes to have a spectacular *nuhaxum*, he orders many masks. Then the *kwakwiat* practise a number of songs composed by the singers. One, or sometimes two, prepared for X is couched as if he himself were telling what he had seen in the upper regions. They describe *Alpuxtáw*, his messenger *Opáklax Alpuxtáw*, and, especially *Kwákkáwaqlut*, the supernatural being whose stomach is periodically cut in the land above. It is he who has entered X and impelled him to suffer the same mutilation from the effects of which *Snáimaks* a has restored him. X himself usually remains concealed behind the matting in the rear part of the house, but sometimes, if he wishes to practise what he will perform the next night, he comes forward for a rehearsal. He still pretends to be very ill, and instead of dancing in the usual violent manner, moves around the fire, supported by several assistants, while he feebly shakes his hands. The women drum, and the uninitiated in the other houses realize that more exciting events are impending.

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about a foot of the surface. In the same slow manner a second stake is driven in, about ten feet from the first, and in such a position that the main force of the current would strike at right angles a line drawn between the two. Then two more stakes are placed in position, slightly below the first pair, and nearer together, as shown in the diagram (Figure 2). The poles are often driven before the main run of the fish, and the fixing of the net delayed until that time. It is fastened to the four stakes, with its open end, which faces upstream, forming a rough oval, ten feet wide, of which the lower side runs on the bottom and the upper is at the surface. The outer stakes hold the upper edge, the inner ones secure the lower brim. The slackers are slow swimming fish which work their way upstream with the rising tide, and, when it turns, drift back into the net. Once within the opening, they lack strength to drive forward against current and tide, and are forced into the closed bottom, floating downstream, in thousands. At the point of the seine, a net is often extended to the full downstream with a solid mass of fish, throwing a tremendous strain on supports and much work ahead. During the day, the mouth is closed with a cross-piece, maintained, to prevent floating objects from drifting within and damaging it, and opened during the night or whenever near the tide turns.

FIG. 2. Diagram showing position of the stakes supporting an eleven net

Early in the morning begins the landing of the fish. The partners paddle out to the bottom of their net end, with considerable exertion, lift it into the canoe. A cord is tied around the bellied mass, cutting off a section, and the end is opened so that the fish from it fall into the bottom of the craft. Another part is dealt with in the same manner, then a third, and so in succession until the gleaming slackers are piled so deeply that no more can be landed with safety. Sometimes two or three boats, each of many thousands, are taken from a single run. The partners slowly paddle to shore where, at the present time, their wives and children wait to unload the canoe. The fish are packed into baskets, carried on the back with the aid of a tump-line, and taken to pits which have been prepared not to fifteen feet from the beach. These are three or four feet deep, lined with planks, and with their bottoms covered with evergreen boughs. The slackers are emptied into these holes, which are covered with more planks when full. If more fish are landed than can be handled conveniently in this manner, they are laid on branches spread on the ground, and a low wall of planks built up around them. Although the main run lasts for only three or four days, the slackers are so numerous that each group of partners is able to fill several of these storage pits.

Though most of the catch is thus disposed of, there is always enough

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[p.] Tsumaxnuitl: Water acquired in the beginning of time by a Rivers Inlet man from a sea lion.
[p.] Kuskuskiwat: Swallow.
Tsimsemalitsa, "The Walking One": Supernatural name of the water spirit.
Kitimaxa: Song sung during Cannibal dance while the performers run from house to house.
[p.] Kimsa: Mountain goat dance.
Tsiaka: 1.—One of the four men to settle at Dean in the beginning of time.
2.—Wife of Nusqui Tsiaqaitz, whose is known from the beginning of time.
Tsimsquiltsa or: One of the nine supernatural siblings, a woman who brings sickness and to whom the sufferer of sickness
[p.] Kuskus: Sea lion.
Tsumaxnuitz, "Be Like a Power": Instruction given to a child in the beginning of time. This designation has since been used as an ancestral name.
[p.] Kuk: 1.—Whale.
2.—The month.
[p.] Kakaka: Virulent skin disease.
Kuqua-i: Cormorant.
Tsqua-ik, "Small Shores": Village in the lower Bella Coola valley.
Tsqua, "Shalgun" or "Dalcomet": A supernatural being.
Kus: 1.—Gull.
2.—To run would be unable.
Kimsqu: "Cut": Cut used as second day of festival dancing.
Kimsquitsa: Small creeks that flows from rocks near the Hot Springs in Labouchere Channel. The term is probably applied to other smaller streams.
[p.] Kuka: Water-right leaders.
Kakaka: Water-washed stones with smoothed, undulating crests.
[p.] Kuqa: Eagles on the upper Kimsquit River.
Kuxuit: Transgression.
Kuk: Shield.
Tsimsit: Raven's name in the beginning of time.
[p.] Kuk: Whale.
Kuxuitsa, "On of the Big Family": Term used to describe a man with many descendants.
[p.] Kuqa: Ceremony for abstinence, the separation of a wife from her husband. This term is perhaps used in Kimsquit also.
Kuxuit: 1.—Ocean.
2.—Pre-dawning name of a Kimsquit woman.
[p.] Tsiaka: Son in the Great Bear.
Kuxuit: Leaves of the two leaders used in the preparation of water bath.
Kimsquitsa, "Young": Village on head of South Bentinck Arm, synonymous with Nuqa.
[p.] Kuskuit: Man with the ray and broad bow.
Kuxuit: Transgression.
Tsimsilitsit: Kimsquit shaman mentioned in an ancient story.
Kuk-kwaxa: Bella Coola warrior living in the last century.
Kuskitz: Kimsquit hunter mentioned in an ancient story.
Kuk: Ancient name of a Bella Coola town.
Kuskuquax: Village on east side of South Bentinck Arm.
[p.] Kuk: Dress formerly an ocean-crossed dress.
Kuka: Large woodpecker, species undetermined.